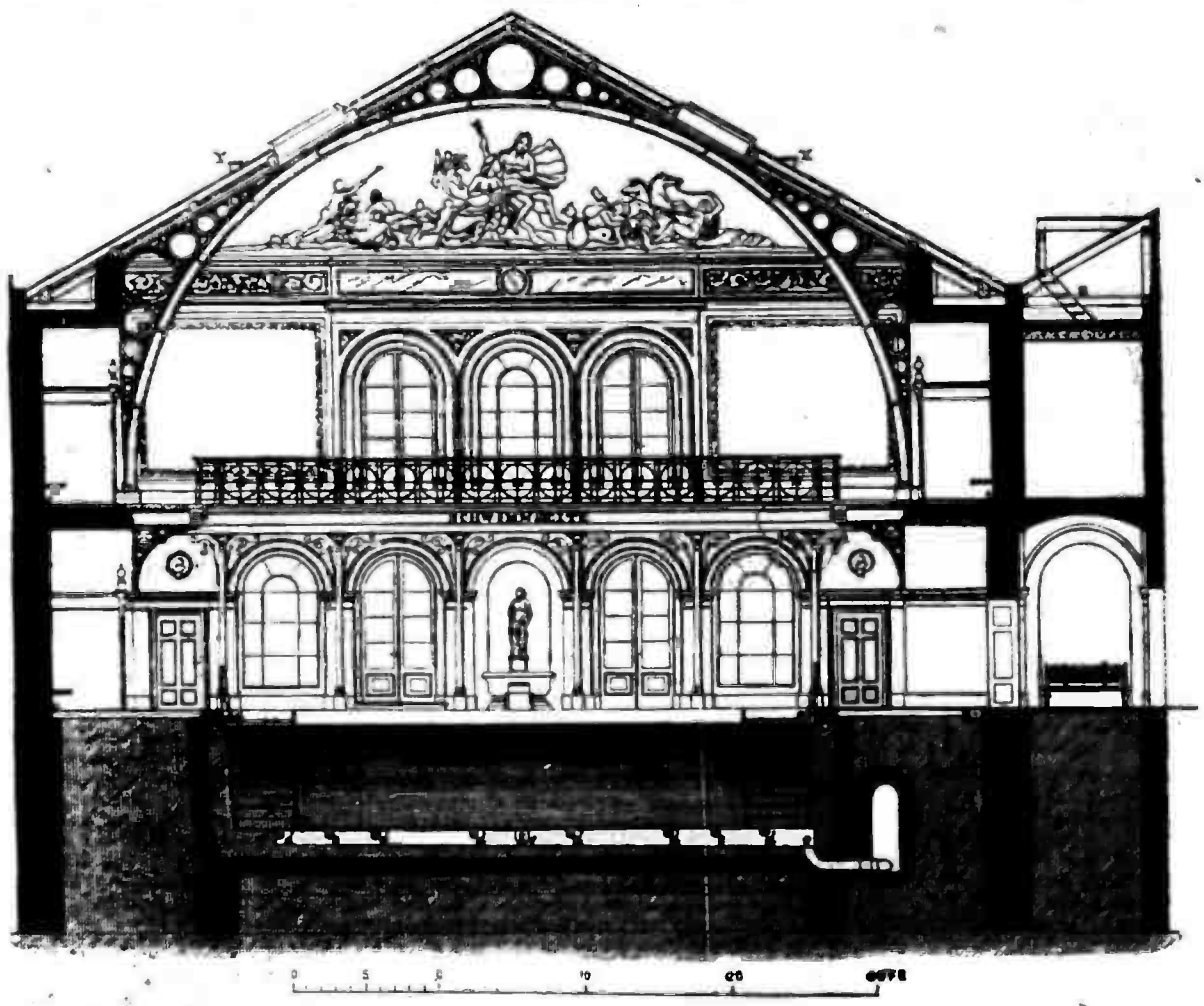
THE DIANA BATHS, VIENNA.



THE DIANA BATHS, VIENNA.

We complete our illustration of the Diana Baths, at Vienna, by adding, according to promise, a section of the swimming bath: a shows steps down into the bath; d and e the supply and emission pipes; X means of ventilation in the roof; and Z a way out to them from the upper part of the building.

THE PORTAL OF THE CLOISTERS AT CHEMNITZ.

The portal of the old cloisters at Chemnitz, represented by the accompanying engraving, is a curious architectural vagary, executed at a period when Gothic architecture was running wild, 1530. It represents in stone an ingenious arrangement of stems and branches of trees made to adorn the doorway, and to form a series of niches, in which are placed figures of the Creator, the Virgin Mary, &c.*

Scottish Architectural Institute.—A meeting of the Architectural Institute of Scotland was held, on the 13th, in the Trades' Hall, Glasgow,—Mr. C. Wilson, in the chair. A paper by Mr. Robert Ritchie, on the ventilation and warming of buildings and heating of baths as practised by the ancients, was read to the meeting.—At the close the Chairman made a few remarks, stating that the obstacles to the progress of architecture were principally the want of a regular course of study, the slavish fear of departing from ancient standards, the want of appreciation on the part of the public, and of unity among the architects themselves.

* We have taken the materials for our illustration from *Die Baukunst des Deutschen Mittelalters*.

EXHIBITION BY THE GOVERNMENT SCHOOLS OF DESIGN.

Some of the works of the students of the Head School, Somerset House, and of the Branch Schools throughout the kingdom, executed during the past year, are now being exhibited, free, to the public, in Marlborough House, Pall-mall, and deserve a visit. The system of Schools of Design under Government superintendence comprises the Head Schools in Somerset House, containing 490 students, and eighteen branch schools—in Spitalfields, Manchester, Birmingham, Coventry, Nottingham, Norwich, Sheffield, Stoke, Hanley, Leeds, York, Huddersfield, Newcastle, Glasgow, Paisley, Dublin, Belfast, and Cork—containing 3,000 students: total, 3,480.

The extent of the exhibition is very considerable. It appears that the

Number of specimens of drawing, painting, and modelling sent from the 18 branch schools for inspection was	2,183
Of which the number exhibited is	1,008
The number sent from the Head School for inspection was	7,571
Of which the number exhibited is	2,234
From the 18 branch schools the number of elementary designs exhibited is	26
The number of applied designs (of which 104 are from Spitalfields)	214
From the Head School the number of elementary designs is	81
And of applied designs	427

Together, these form an interesting exhibition. The rooms devoted to the Head School show a considerable advance, and prove that the masters, and the mistress of the female school, have laboured efficiently. The manufacturers, it seems too, are now availing themselves of the services of the students, and may do so to a much larger extent: several of the pupils are evidently in a condition to be of service to any who might call upon them. The designs for lace are exceedingly good, and are being executed at Honiton. Some of the designs for paperhangings, tablecovers, druggets, and carpets, will be found creditable. In flower-painting the students have made considerable advance. Room B, devoted to the class of architectural ornament, shows some satisfactory drawings from the round.

Amongst the specimens which appear meritorious, we may mention, in Room C, flowers in oil (107) and a design for ornamental panel (133), by J. Green; group in tempera (109), by W. Hanks; design for a tablecloth (113), by J. Rawlings. In Room D, printed drugget (53), by T. Munday; damask line tablecloth (113), by C. P. Slocombe; lace robe (1), by J. S. Cuthbert; designs for paper diapers (140), by E. Ireland; lace, by Dresser; lock-furniture, by Wills. In room A, some good modelling by J. Adams, J. Kyd, Whittaker, and others. The Female School exhibits some promising works, and we would offer especial praise to Mary Verral, Florence Collins, Annie Carey, Louisa Gann, Eliza Mills, and Susan Ashworth.

Tea-urns disguised to look like merely ornamental vases (the hot water running through a convolvulus, which is turned out of the way when not wanted), and altar-clothes presenting mediæval letters amidst unconventionalised flowers, are to be avoided.*

* We have received complaints as to the omission on the labels of the age of the designer, and of the length of time spent in the school; also as to the placing of some of the models, but we are not in a position to enter into the question.

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